

Lincoln Steffens

H I S C O L U M N

It is time again to remind my readers that this column is always wrong. Not intentionally, of course, but its distinction is that in a community, nay, in a world of men and women who all know what is right, this column does not; this rare column doesn't know even which is wrong. Also it has an amiable sneaking suspicion that there are others who don't know either. They don't even know that.

¶ It's amusing to try to imagine how the future will see this crisis; probably as the comic tragedy of adolescent Man. As the time when he got what he had been working toward, unconsciously, for thousands of years: enough. And it broke him. Innocent as a child he had labored, inventing tools, arranging and rearranging the organization of society, to get food, shelter and clothes for all. He didn't know that. He thought he was fixing it so that, while he was proclaiming the excellence of work for all, each one of the multitudinous Man would get enough for himself alone, or for a few of the best of him. But, unknown, unseeing, all those petty, little, inferior grabbers produced machinery which, with little labor produced such an abundance of all necessities that the selfish ones could not make a profit on what they called the workers and consumers. So they wept at their success; some of them put themselves to death, others moped or drank themselves to peace.

¶ Stocks went down Tuesday. Why? The government report predicted a good wheat crop. Think of a civilization in which a good crop of breadstuff is bad news. And with breadlines waiting for bread.

¶ First, Dawes resigns from the Reconstruction Finance Corporation. Then Dawes' Central Republic bank gets a loan reckoned at eighty millions. That's ethical, but Hell 'n 'Marica, it's acts like this that may make it hard for us guys who are going to stand up for Hoover and his policy of acts like that. Hope Frank Sheridan doesn't hear about it. He'd be glad.

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THE CARMELITE

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Sunset School Supporters Assert Their Loyalty

Final disposition of the Sunset budget, effected at a meeting Tuesday afternoon, revealed a divided vote. The budget was passed as published last week, but with Dr. Ferdinand Haasis, chairman, casting a dissenting vote. Dr. Haasis held out for retention of a physical instructor, the outstanding point of contention at the public hearing Monday night.

A vociferous clique who have been creating bedlam at Sunset School board meetings during the past two months received a setback Monday night when some hundred and thirty supporters of the school bestirred themselves and put in appearance at the public hearing on the school budget.

Confused instructions emanating from Salinas resulted in a prepared statement by Dr. Haasis, chairman, countermanding previous notifications and stating that changes could be made in the budget.

Discussion centered around two items: provision for transportation of children from Pebble Beach and the lack of provision for a physical education teacher

—continued on page two

New Council Makes First Political Appointment

George L. Wood, former councilman, is Carmel's new city judge. He was appointed last night by unanimous action of the City Council to fill the vacancy created by the resignation of Richard Hoagland. The position carries a nominal salary—twenty-five dollars a month, subject to the current reduction of ten per cent.

Apparently the Council's unanimity in the matter was a compromise. Five or six applicants were known to be seeking the position, although only one formal application (not Mr. Wood's) was filed. The Council's decision was reached in executive session and announced with the explanation that Mr. Wood was the only applicant who could receive a majority.

Other matters disposed of last night included passage of an ordinance prohibiting "sandwich-men" advertising and radio broadcast from motor cars; ordering of a decomposed granite sidewalk on Monte Verde between Ocean and Seventh; and a discussion relative to measures for giving further protection to Carmel trees through engagement of a forester on a fee basis. No action as taken on the latter.

Summer Music Activities Reach Their Peak Next Week

With the Pro Arte String Quartet appearing Tuesday evening at the Carmel Theatre under Summer Festival auspices and Harold Bauer playing on Saturday evening as guest artist at the inaugural concert of the Neah-Kah-Nie Series in Sunset Auditorium next week will be outstanding in the musical annals of Carmel.

The Pro Arte concerts in Southern California have caused a sensation, "marking another milestone in the musical progress of Southern California," as the Los Angeles "Times" critic expresses it. The greatest successes with the huge audience that greeted the Quartet in the Southland will be repeated in Carmel, including the exquis-

ite Debussy Quartet in G Minor. Regarding this number the same critic says, "This quartet is one of the most impressionable of them all, in that its color and shape are so dependent upon the players. The Pro Arte Quartet makes it sound like the delicate winds of an Aeolian harp singing of the fragrant — continued on page two

SCHOOL

continued

on the school staff. The first item, being mandatory in given circumstances, was soon passed over; the question of physical education was before the meeting for fully an hour and resulted finally in a motion from the floor stating it to be the sense of the meeting that the physical instructor should be retained. Coupled with the motion was a vote of confidence in the school board and in Principal O. W. Bardarson. The motion carried overwhelmingly.

On the suggestion of Frank Sheridan, the board concluded its formal session in order to throw the meeting open to freer discussion. Mr. Sheridan took the chair and at this point representatives of the opposition, notably Joseph Burge and H. S. Nye, who have led the attacks on the school board at previous meetings, took their departure. They were invited to remain and repeat their

accusations, made at meetings where there was practically no attendance. They declined; their departure, under the circumstances, was commented upon publicly.

Mrs. James Hopper, W. W. Wheeler, Lincoln Steffens, Arthur Hatley, Lieut.-Col. H. L. Watson, Fred Bechdolt, and others in turn spoke in support of the school's standards and policies.

The upshot of the meeting was the appointment of a committee—Mrs. James Hopper, Willard W. Wheeler and Robert Parrott—to arrange a mass meeting at an early date when the whole school question will be threshed out with a view to clearing up some of the existing animosity. The committee has not as yet reported.

MUSIC

continued

romance of "Pelleas and Melisande." These players are, however, equally at home in such robust numbers as the Haydn Emperor Quartet and the great Beethoven string compositions. Of their performance of the grandly towering and inexhaustible C Sharp Minor the London "Times" said, "They proceed from strength to strength, carrying the work through to a magnificent climax." The Pro Arte comes to us from Brussels. It is typical of European quartets that they play for many years in comparative obscurity before they receive acclaim. This group has been in existence almost twenty years, but it is only in the last few years that they have attained the highest rung on the ladder of fame. Now at the top of their powers, with all the members of the quartet in the prime of their artis-

tic life, Carmel is plucking another plum from the golden tree of music in seizing the opportunity offered by the generous American sponsor of the organization to have this brilliant finish to this year's Summer Festival.

* * *

The first of four concerts in the Neah-Kah-Nie String Quartet Series will be presented Saturday night, July thirtieth with Harold Bauer as guest artist. Mr. Bauer will be heard in the double capacity of chamber music assisting artist and as piano soloist. He will play the Schumann piano quintet with the Neah-Kah-Nies, and also a group of piano solos, including a suite in A minor by Bach, Gluck-St. Saens' "Alceste," Ravel's Ondine, and Chopin's Ballade in A flat major.

Harold Bauer is one of the few great pianists whose name is equally distinguished as a chamber artist. Very often a soloist remains a soloist when he joins an ensemble group. Not so with Mr. Bauer. His perfection in ensemble playing is no less than his consummate art as solo pianist. His two-piano concerts with Gabrilowitch were a notable departure from the beaten path of the concert pianist, and since then his appearances with the Flonzaley, the Kneisel, the New York, and the Pro Arte String Quartets have been outstanding events in musical chronicles.

Harold Bauer's concert with the Neah-Kah-Nie String Quartet will be his last in California this summer, while his Carmel group of solos will afford the only opportunity this season to hear him as piano soloist. A number of people are coming down from San Francisco to take advantage of it.

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SECOND CONCERT OF THE
SUMMER FESTIVAL

Reviewed by MARJORIE EIGER

Appearing first on a program of Carmel Artists with Liszt's "Après une Lecture du Dante," David Alberto set his followers a high mark in the way of tempo and fervor. Approaching the piano nervously, Alberto suddenly commenced playing with such zest, as though wresting from a living protesting force every sound and shudder of which it was capable, that the walls of the little theatre trembled menacingly with the volume of crashing tone and the wicker chairs squeaked nervously. Although he showed himself capable of restraint in the tenderer passages, nevertheless, all of Alberto's playing had an edge of bitterness which we doubt that the rhapsodical Liszt intended, even in his interpretation of the fiery Dante. Often, too, accuracy gave way to emotion, and blurred notes escaped under the pianist's too facile fingers. But with a little more attention to finish and a larger hall, the emotional intensity of the artist gives great promise of a stirring performance. His playing was highly appreciated by the audience who applauded it lengthily.

The Search "String Quartet in D Minor" commenced on a vigorous note and carried its hearers with it to its brisk climax, Arthur Gunderson, Marjorie Spafford and Helen Peifer lent themselves with great seriousness to the interpretation, which was directed by the composer himself, playing the violoncello. Although the group might have perfected their performance together, individually each instrument spoke clearly in the rather abrupt counterpoint. The composition itself is a strange blend of the old and the new in music. Long melodic phrases, some-

times suggestive of Wagner and Brahms, contrast violently with the dissonant treatment. The Andante was a fulsome tone poem, sweet but sturdy, and the last movement, an *allegro*, deserves mention because of its honest use of Spanish dance and Indian rhythms with a faint flavoring of native folk song, painting a colorful picture suggestive of early California. (We hazard this interpretation hoping it will not be too distasteful to the composer, who would obviously like to keep his music pure, after the modern manner).

Following the intermission Search and Allen presented Hindemith's "Sonata for Cello and Piano." This composition from the foremost modern German composer left the audience a bit bewildered, but we are grateful to Mr. Search for a courageous and vigorous attack on music that should not be as unfamiliar to us as it is.

Mendelssohn's "Trio in D Minor, op. 49," played by Ruth Lewis, Mildred Wright and Edward Kuster, concluded this varied program on a familiar note. The interpretation was sensitive and gentle, but the flavor was a bit too mild after the unloosed wrath and defiance of the preceding.

PHOTOGRAPHIC EXHIBITION AT
HAGEMEYER STUDIO

Beginning Saturday July twenty-third an exhibition of photographs by Ansel Adams of San Francisco will be shown at the Hagemeyer Studio.

Ansel Adams is an active and vital worker in the field of this comparatively new medium and his prints have attracted a well deserved interest in this country as well as abroad.

This show comes to Carmel through the courtesy of Guthrie Courvoisier at whose galleries Adams has recently exhibited.

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THE CARMELITE

J. A. COUGHLIN — Editor and Publisher
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***The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.

Lincoln Steffens ---continued

"They" have got to do something different. And they can't, they know only the old game which is played out. The world is calling for the kids, for young people who can invent a new game. The children of Carmel should be taught that they are needed and how and why. But the grown-ups won't tell them anything like that. I'd like to write a column for kids.

There is a reason for saying at this juncture that John Kenneth Turner, the author of "Barbarous Mexico," a good book that was once an historical event, is one of the most careful, devoted and trustworthy of men, whether in reporting or in business.

The European governments which are going through bankruptcy, passed a decisive point in the process at Lausanne. There should be a permanent bankruptcy court for the governments, with a branch in the United States for our city, state and federal governments. The present need of one is bound to grow like our taxes, our emotions and our loyalties. Only youth can save our world and youth won't if the kids learn what our parents and teachers teach them. We are culturally bankrupt.

And the most cultural, the most ideal and the most realistic of the nations is France; not the United States, not England, nor Germany. France plays the game with public sobriety, private humor and French intelligence. There are bankers in France, who understand such impossible subjects as banking and money, politics and Ramsey MacDonald, the great Socialist leader of the Tory Party.

Our conservatives should set about elevating a Socialist labor leader to serve for them the saving function that the ex-Socialists are performing in Europe. But we don't read history for us. History, with us, is like art for its own sweet sake.

When prohibition goes we shall need and probably have Temperance propagandists again. Let's wish that they will be temperate people, not drunks drunken on the truth. Why can't we stand the truth? Why go crazy with the slightest touch of it; and offensive?

A lot of artists should go back to the churches. All sorts of artists: painters, musicians, writers, critics and patrons of art. It is religion they talk, feel and yearn for, as escape from God's revealing facts. They can't see that all the "bad news" in the world today is good news: depression, over-production, unemployment, Hoover and Roosevelt—all. A back-to-the-churches movement would bring relief to them and to art.

Una Jeffers took her big family of strong men for a drive out of the fog over into the valley and at the end of the day drove them all panting home to get their breath. And hers. "It was a furnace over there: one hundred ten, one hundred two. And here? Here you can live." She thought we all should go over in the furnace now and then to be perfectly contented under our parasol of fog.

An optimist is one who has met a pessimist just back from New York. Or, who has had a letter from an insider at the financial front.

"In the backwoods of Carmel," he said, "among the people you don't know and don't hear about—people, often, who come here to get away and be quiet—among these obscurities I have found charming characters, living minds that give and take and—faces handsome to look into." He? Oh, he is just a local rancher from London, New York, and the Middle West.

There was a burglar in my house the other evening, and he and the boy had a conversation on stealing in which the disputants seemed to get off rich. And the burglar, who understands everybody, could not understand the boy, who did understand the puzzled man; and gave up and was ashamed, not of his crimes but of his folly.

The uniqueness of Carmel: A brush fire at twelve o'clock in a lot next door. At two o'clock the good neighbor who owns that lot had men at work cleaning out the brush. And another good citizen on the same block was burning clear his vacant lot.

Propaganda? You can't write or paint or sing a line without making propaganda. What you are all talking about is unconscious propaganda. Carmelites have heard about, they would be improved mightily by the practice of awareness. But, then that would spoil them as stuff for the humorist and the tragic poet.

Frank Sheridan is home and he wants to begin the campaign for the presidency, but my fine feeling is that it would be discourteous to open up before Mr. Hoover has accepted the nomination. It is not enough that Governor Roosevelt has flown to the front. No Roosevelt and no Democrat can set the pace for a loyal American. And I am assured of a hearing. Sheridan has promised that the Democrats will let me present my argument for the Republicans at the Democratic meetings. They must believe in free speech. My party has not yet invited me to speak on their platform. But, then, it is not upon their platform that I shall stand; but upon Hoover's performances and the Republicans' future. Meanwhile I warn again the people who say they won't vote for Hoover; they will. And if they don't know why I'll give them some reasons for their unconscious will in time to appear rational.

Roosevelt for President shows by his daring public reference to distribution that he knows or has heard what the problem is. Not what to do about it, but, then, a leader must not get too far ahead of his followers and his potential campaign contributors who are, typically, telling a Senate committee how they manage distribution for us. They, the Wall Street, distributors of wealth feel that they need a friend or two, they are terribly depressed. There is no way but this to tell them they will have millions of men and women next fall to back their millions of hard earned money.

Redfern Mason began his lecture here with a demonstration that there is music in all of us, even in business men; even though a business man did not know and would not believe it, he was a potential musician. It was just as if Mason thought that there were businessmen in Carmel.

Nights of heavy precipitation again, and no rain. And cool days that bring the inlanders panting to town, to relax, smile and envy the Carmelites who are looking for a place in the sun.

"MUSIC AND POETRY": A CARMEL LECTURE

In speaking of the relationship between music and poetry, at the Denny-Watrous Gallery Saturday night, Redfern Mason said that every man and woman is a potential musician. Many people look upon music as a special gift, but it is part of the actual physical constitution of man. There is no more wonderful instrument than the human throat. It has to the utmost perfection all the requirements of a highly sensitive musical instrument. It has, moreover, one quality which supersedes all others. It is alive. Consciously or unconsciously, we are all musicians.

Mr. Mason brought forth an interesting point when he said that the voice betrays itself in cadence rather than in words. A beggar may implore your assistance. You know by his very words that the man is lying, but you cannot escape the misery in his voice. Your heart responds to that while your mind denies his words.

Poets are well aware of the music in the human voice. The lyrical poet uses this music as his material. His words actually sing themselves across the page.

Concerning the relationship between music and poetry, Mr. Mason dealt more with their coincidence in form than with their common rootedness in spirit. He pointed out that the earlier forms of music came from the simple folk-song. Most of our great musicians are indebted to the folk-music of the land. Handel's "Messiah" stems purely out of such music. All the great composers and the great poets have been great borrowers.

As he referred to the various types of music, Mr. Mason's lecture was carefully illustrated by Margaret Tilly at the piano; so that the evening had the somewhat informal flavor of a group of music-lovers searching through a library to trace down sources. Old English lullabies, Irish folk-tunes, rondeaus, canons, sonatas, fugues, all came to light under the skilful fingers of Miss Tilly.

Mr. Mason dealt at length with the canon, which was a familiar form in early music. Mozart wrote many beautiful canons, as did Bach. The restraint imposed by the somewhat rigid form of the canon was valuable in that it set a boundary for the musician—challenging his creativeness in the fulfilling of that boundary.

The fugue has been called a composition which resembles a musical conversation. A theme is introduced and



REDFERN MASON

commented upon. The various comments flow together and apart, their relationship during the course of the music establishing a musical idea beyond that which was presented in the theme. Browning conceived in poetry a conception of the fugue which if actually put into music would consume and burn up of its own ardour.

Drama begins to express itself in the sonata, where we find a first theme sturdily masculine and a second theme distinctly feminine. The interplay of these two elements forms the basis for the drama of life so often portrayed by the sonata. The development of the sonata and symphony form comes with Beethoven. He was a path-breaker. Under his hand form crumbled and decrystallized. A new conception of music began to arise. With Wagner, music definitely became the great drama of the life of man in his worldly habitation. A tremendous reader, a profound thinker, Wagner chose music as the medium for the projection of his conception of life.

With Liszt, we find the tone-poem as the somewhat personal presentation of a problem. Life as a diversely colored series of preludes presents itself in picture-form. It was an age of the personal-emotional ideal. This gradually cooled down into the relative impersonality of Debussy, whose "Engulfed Cathedral" was so finely interpreted by Miss Tilly. This music is a poem in essence. Time and the slow wind introduce the cycle which rises upon a point of melody as a Gregorian chant suggestive of the bell beneath the waves. Time goes on and the wind and the water flow back across the sand. Temporal music is engulfed once more by the slow rhythm of the eternal.—D.H.

Correspondence

CONCILIATION

To the Editor of The Carmelite:

In these days of economic anxiety and diminishing incomes, there appears to me to be two essential factors: carefully considered economies drastically administered and the olive branch of conciliation held out to, and by, every section of the community. A seemingly impossible combination, that with charitable comprehension is possible.

It is recognized that every administrative branch is to be pared down to only the actual essentials of continuation; that salaries and wages are universally cut down to an agreed-upon basis; that every man is responsible to, and for, his neighbor. Every member of this or any other community would feel that his brother was taking his fair share of the universal burden, and that he himself could carry on and do his bit, with greater forbearance and fortitude.

It seemed to me, at the meeting held at Sunset School last Monday night, to consider the school budget, that sufficiently sympathetic understanding was not exchanged between the opposite sections of opinion in Carmel. There is, perhaps advisedly, a number of inarticulate persons in this village who either from nervousness, or because their living depends on it, keep silent in these controversies. But their feeling with regard to the lessening of taxation by however small an amount runs hotly and with depth. In these days of overstrain and no occupation, it would seem best to hold out every possible hope of conciliation and goodwill. To forego ideas and aspirations that lead in any manner to extra public expenditures; to try and meet the other fellow more than half way. In order that he may be able to stumble over his rocky road of taxation and lack of only knowing that everything is being done that can be done by those more fortunately placed in the matter of income or position.

M. F. GRANT

THE MAGAZINE RACKET

To the Editor of The Carmelite:

The Lamp Post's curiosity brought out some pertinent facts about the college boy magazine subscription racket, even though I think likely that he (or she) didn't get to the bottom of the business and might be put, by the young Adonises, into the gullible class along with the old lady of not-large income.

—continued on page six

CORRESPONDENCE *concluded.*

Anyhow, here's another story on the same subject. A few months ago one of these young canvassers came smiling up to the kitchen where I was working and asked me to vote for him. It turned out that a "vote" meant a subscription to a publication which I couldn't possibly make use of even for lining the garbage pail, and that he needed only so many more of these "votes."

The grocery boy, arriving soon afterwards said that it was nothing but a racket. He said that 'he knew for a fact' that it was just that. Some months

before while looking for a job in San Francisco he had answered an ambiguous advertisement to find that he was supposed to get subscriptions to one of the big San Francisco newspapers on the plea of getting into either University of California or Stanford—he had his choice. His simple-minded objection that he had no intention of going to any college was met by the answer that that was no obstacle; he would be given a faked college entrance application blank, filled out and signed, to quell any doubters.

Perhaps the question still remains—"Now who's gullible?"

Harrassed Housewife.

THE CARMELITE: JULY 21 1932

A NEW CONCEPTION OF THE MODERN DANCE

Concerning Elsa Naess, who last week announced the opening of a Studio of the Dance in Carmel, Marjory Fisher writes in the San Francisco "News": Which should come first—the music or the dance?

Opinions vary, and theories wax and wane. Mary Wigman and others of the most modern school believe the dance should be first and the music adapted thereto. Some believe the dance composition should be evolved from the music. But in the latter instance, the interrelationship is too often more mythical than real.

When a musician turns dancer, something is apt to happen. Especially if the musician is something of a psychologist as well. And in San Francisco today a young Norwegian woman, Elsa Naess, is working out her own mode of dance expression. Her approach is more from a vocal rather than a gymnastic viewpoint. She actually supports (or centers) her bodily movements with the breath, much as the singer does his tones.

"The idea of dancing I try to put forth," explains Miss Naess, "is basically that all movements come from a center, and that rhythmic breathing is back of it all. The glorified gymnastics that one sees on the stage today under the classification of the dance have, to my mind, no relation to music or beautiful movement. To mean anything at all, it has to be dressed up in tinsel and bright lights.

"I believe that dancers should first of all know music. They should know phrasing and rhythm. They should be able to phrase the music in body movement, with breathing, as a singer does, or should do.

"Time is the solid foundation in music. Then comes rhythm, which is the thing that flows through the time. Then phrasing, which binds the whole thing together and gives it meaning. One can dance or play in perfect time without rhythm—but that is meaningless. Perfect rhythm includes perfect time—yet to give it meaning it must be phrased, in the dance as in music. . . ."

* * *

Miss Naess studied drama for four years at the National Theater in Norway; was in Russia during the war and revolutions, and later made a concert debut as pianist in Germany. But the theater and the dance interested her more than the piano.

Her headquarters in Carmel will be the Hagemeyer Studio, Ocean and Mountain View.

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UNEMPLOYMENT FUND LUNCHEON

To raise money for the Carmel Employment Commission, badly in need of funds, the Woman's Club will serve another luncheon on Tuesday, July twenty-sixth, in the garden of the President, Mrs. Carl Rendtorff, Camino Real, one-half block north of Ocean. The luncheon will be only twenty-five cents, but donations above this amount will be appreciated.

Attendance is not limited to club members; the general public is invited. Hours are eleven to two. Those planning to attend are asked to notify either Mrs. Rendtorff, (telephone 846-W) or Miss Agnes Ford (844-J) so that the Committee may know how many to expect.

"MRS. WIGGS"

The Junior Players of the Carmel Community Theatre group not only are taking most of the parts in the forthcoming play, but they are assisting with all the back stage work including publicity. They are making their own posters and writing the newspaper stories.

by BUD TODD

The Junior Players of the Carmel Community Players will favor the residents of the Peninsula by presenting the ever popular "Mrs. Wiggs of the Cabbage Patch" on the twenty-eighth, twenty-ninth and thirtieth of July with a matinee on Saturday the thirtieth, at the Carmel Community Playhouse.

The play is not a 'children's play' but it is especially adapted to the Junior Players and features many young people who have appeared before on the local stage. Among these are Virginia Rockwell, John Sandholdt, Ross Cowan, Tommy Harbolt, Joyce Ballam, Sallie Haller, Nils Andreson, Ted Watson and Bud Todd.

Mrs. Theodore Smith, president of the Fresno Players, plays the part of Mrs. Wiggs, and is ably supported by a large cast of about thirty people.

Others in the cast are as follows: Miss Hazy, Claire Hudson; Lovey Mary, Jane Hillebrand; Billie Wiggs, Jean Juliard, Jr.; Mr. Wiggs, Robert Stanton; Asia, Joyce Ballam; Europa, Sallie Haller; Australia, Gail Johnson, and in other parts, David Taylor, Ross Cowan, Tommy Harbolt, Elizabeth Ullman, Sis Reamer, John Holland, and others. This play will appeal to the older people as well as to the juniors.

THE CORNISH PLAYERS

Carmel has entertained during the past week a distinguished visitor in the person of Nettie Cornish, founder and director of the Cornish School in Seattle. Miss Cornish, with a group of her graduate students, came to Carmel to rest during a little break in their scheduled tour which carried them through the middle west and the southwest, while they presented at various colleges and schools, the play "Love and Chance," a translation from the French. Travelling with them John Mercier, eminent French director.

This tour is in the nature of an experiment. Mrs. M. H. Elmhurst, who lives in England and who is a sister of Harry Payne Whitney, has endowed the plan and intends that the tour shall be an annual event if it enjoys any success. The first venture has indicated that the plan merits continuance.

Mrs. Elmhurst was Maurice Browne's backer for "Journey's End."

Part of the same group, augmented by new graduates next year, will make the tour again. Meantime they will have the advantage of continued study at Cornish School under the direction of Ellen Van Valkenburg and other leading directors.

M. H.

CITY PARK

At last night's meeting of the City Council, Mrs. James Hopper submitted an accounting of the fund she collected several years ago to beautify Block 69 (the city park). Because of various other mooted projects for the site the parking scheme was not carried out until this year, providing work for local unemployed.

Mrs. Hopper received a vote of thanks from the Council for her persevering efforts to remove one of the town's unsightly spots.

RED CROSS FLOUR

The Red Cross announces the distribution of flour at the store formerly occupied by the Carmel Dairy Depot on Ocean Avenue between Mission and San Carlos. Applications may be made at this location on Friday, July twenty-second between two and four o'clock.

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"PAOLO AND FRANCESCA"

For the first time in twenty years I have re-read Stephen Phillips' "Paolo and Francesca." And I am wishing that I had never seen a movie!

What discipline in the desert can purge our imaginations so that we may contemplate this drama of beautiful youth, jealous old age, tragic love and bloody murder without thinking what Von Stroheim would do with it? Short of going to the desert, the best thing is to go to the Forest Theater and watch Helen Ware at work.

Miss Ware played the strong part of Lucrezia in the New York production; she knows and feels every situation, every line in the beautiful play. To produce it herself is, one fancies, the fulfillment of a desire and she brings to it not only her sure skill and finesse, but an inner conviction that carries her amateurs along with her. It must be a wonderful experience for them to feel themselves put thus inside their parts. And George Marion's burly authoritative figure is there, with significance in every gesture. And Fred Burt sits on a bench smoking a pipe, patting a dog and guarding his wonderful silences—yes, these are good days for the Forest Theater.

How many romances are there with this same theme of the old husband, the young bride, the trusted friend who becomes the lover? Sigfried and Brunhilda, Launcelot and Guenevere, Tristram and Isolde, the Son of Usna and Dierdre—a procession of them drifts before your eyes as Dante saw this pair, Paolo and Francesca, in "The Inferno," drifting together before the wind, drifting forever, forever in hell, but forever together. There is no hope for Francesca; she is doomed from the moment when Giovanni first sees her, "all dewy from her convent fetched" till at the last he shakes the blood from his hand and says, "Unwillingly they loved, unwillingly I slew them." Helpless as a blown leaf, she is borne on.

There is another heroine in a recent play who refused to be a blown leaf. It is odd to find oneself remembering Sidney Howard's "They Knew What They Wanted" in this connection. There again you have the same situation, the same triangle, the old husband, the young bride, the trusted young friend; you have overmastering passion and fierce jealousy. But at the end you have three human beings standing on their own feet, looking straight at their own lives, and knowing what they wanted. Strange, how life and thought swing on!

—SUSAN PORTER